

BEETHOVEN

YVES NAT piano

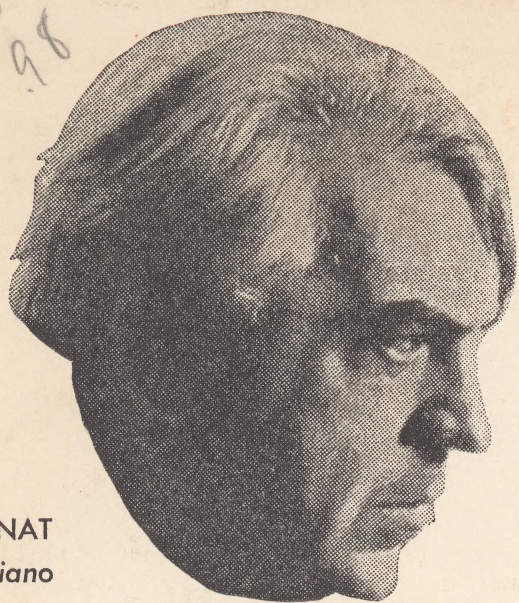
PIANO SONATAS

OPUS 79 sonata no. 25 in G major

OPUS 81a sonata no. 26 in E flat major

OPUS 90 sonata no. 27 in E minor

OPUS 101 sonata no. 28 in A major



YVES NAT
Piano

BEETHOVEN

- SONATA NO. 25 IN G MAJOR, OPUS 79
SONATA NO. 26 IN E FLAT MAJOR, OPUS 81a
SONATA NO. 27 IN E MINOR, OPUS 90
SONATA NO. 28 IN A MAJOR, OPUS 101

Sonata No. 25 in G major, Opus 79

1. PRESTO ALLA TEDESCA (3/4)
2. ANDANTE (9/8)
3. VIVACE (2/4)

Written in 1809, the work appeared in December 1810 under the title "Sonatine pour le Pianoforte" in Leipzig. Comprising only 351 measures, it is, compared with the *Appassionata* and the *Waldstein* sonatas, a composition of smaller dimensions. In view of this particular trait the title "Sonatine" appears to be justified. Yet the small architectural design is a feature common to most of the instrumental works which Beethoven created between 1809 and 1810. It is manifest in the Piano Sonatas, Opera 78, 81a, and 90, as well as in the String Quartets in E flat major, Opus 73, and in F minor, Opus 95, which are considerably less extended than any of the Rasoumowsky set. This trait is also apparent in the overtures to *Coriolan* and *Egmont* which seem small in comparison to the tremendous *Leonora* overtures No. 2 and 3.

In the *G major Sonata* the center of gravity lies in the opening movement, designated *Presto alla tedesca*. The *tedesca* is, as the name implies, a German dance which, however, has nothing to do with the older *Allemande* in 4/4 time. It is a quick waltz which was favored in Vienna. Beethoven lifted it to the highest artistic sphere in the fourth movement (*Alla danza tedesca*) of the great *B flat major Quartet*, Opus 130. In the *G major Sonata* he gave the waltz a more rustic character particularly in the extended middle section. Here the waltz rhythm is strongly emphasized and constantly pounded. Strangely enough, former generations failed to grasp the rhythmic significance and character of the working-out and paid more attention to the incessantly recurring descending third on the second and third beats. Since this interval resembles the call of the cuckoo, the work was nicknamed "Cuckoo Sonata."

The gentle and lyric *Andantino*, in G minor, built in ternary form with a middle section in E flat major, has the character of a barcarolle and anticipates in form and spirit the famous specimens of Mendelssohn's *Songs without Words*. Simplicity is the distinctive mark of the Finale in which the dance element is not entirely absent. Like the preceding movements it closes softly, and it is interesting to note that there is not one *fortissimo* passage or accent in the entire sonata.

Sonata No. 26 in E flat major, Opus 81a

1. ADAGIO (2/4); ALLEGRO (4/4, *alla breve*)
2. In gehender Bewegung, doch mit viel Ausdruck (2/4) (*Andante espressivo*)
3. Im lebhaftesten Zeitmasse (*Vivacissimamente*)

The title of the first edition (Leipzig, July 1811) reads as follows: "Les Adieux, l'Absence et le Retour. Sonate pour le Pianoforte composée et dédiée à son Altesse Imperiale l'Archiduc Rodolphe... Oeuvre 81." The original German title was "Das Lebewohl, die Abwesenheit, das Wiedersehen" (Farewell, Absence, Meeting again), and the use of French words was an arbitrary act of the publisher which aroused Beethoven's anger. "I have just received Das Lebewohl, etc. I see that you also have other copies with French titles. But why? Lebewohl is something different from Les Adieux," complained Beethoven to the publisher. There was also a confusion with the opus number, since Beethoven had published the *Sextet* for strings and two horns in E flat major (written 1794-95) as Opus 81 in 1810. The confusion was afterward cleared up to a certain extent by assigning 81a to the sonata and 81b to the *Sextet*. This sonata is Beethoven's only contribution to the large literature of programmatic keyboard music. As such it is, though separated by a century, a companion piece to Johann Sebastian Bach's *Capriccio on the departure of his most beloved brother*. The historic event which caused the composition of the sonata was the approach of the French army under Napoleon in 1809 and the impending siege of Vienna which compelled the Imperial family to leave the city. Entertaining sincere feelings of sympathy for the Archduke, his pupil and promoter, Beethoven glorified the event by the creation of a work whose programmatic idea he emphatically underscored. He did it not only by giving titles to the individual movements but wrote under the opening motive: *Lebe-wohl*.

This three-note motive is of highest constructive importance which becomes clear in the course of the *Allegro*. The opening *Adagio* represents the type of an organic introduction which furnishes the thematic material for the main body of the movement. Its chief idea also grew out of the *Adagio*, and we encounter it in many variations and transformations, particularly in the very extended coda, which amounts to a good third of the *Allegro*. Here occurs the once much discussed clash between the tonic and dominant harmonies which the famous Belgian theoritician and lexicographer Fétis condemned as a passage which he could not call music. The *Adagio* depicting "The Absence" is in C minor. Built in binary form with two distinct themes, it effects the transition to the Finale which is preceded by a prolonged dominant worked out in brilliant fashion. The sorrowful mood has yielded to optimism and joy. The six-bar main idea is stated thrice, first by the right and then twice by the left hand, and the second theme is also introduced in the bass. The working-out is based on the second theme. The recapitulation conforms to the exposition, but the coda introduces a new element insofar as the tempo is slowed down to *Poco andante* in which the main theme is again presented, reflecting heart-felt tenderness and gladness.

Sonata No. 27 in E minor, Opus 90

1. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (3/4) (*With animation and always with feeling and expression*)
2. Nicht zu geschwind und sehr singbar vorzutragen (2/4) (*Not too fast but with very singing tone*)

Composed in 1814, the Sonata appeared in 1815 in Vienna with a dedication to Count Moritz von Lichnowsky. He was a brother of Prince Carl Lichnowsky, the most influential and earliest promoter Beethoven had since his arrival in Vienna. The Count was very friendly with Beethoven who reciprocated with the dedication of the *Variation with a Fugue in E flat major*, Opus 35, commonly referred to as "Eroica" Variations, since the theme is identical with that of the finale of the *Third Symphony*. As for the biographical and artistic significance of the *E minor Sonata*, it was the first piano sonata which Beethoven wrote after a period of five years. Its appearance preceded the publication of the *A major Sonata*, Opus 101, by only nine months. The use of German time and expression markings is common to both works.

The most significant features of the first movement are the predominance of the rhythm of the opening motive, the transparency of the texture (the melody always lies in the upper voice), the abundance of interesting details (witness the transition to the recapitulation), and the admirable chisel-work. The movement opens with the expression of vigor and strength but closes softly in *pianissimo*. The second movement is a rondo in E major, constructed after the formula: A-B (B major)-A-C-A-B-A-Coda. The theme is of

appealing simplicity and serenity. The composer speaks a more lyrical language here, and thus the coda is not a stirring peroration, but a tender and gently ending epilogue.

Sonata No. 28 in A major, Opus 101

1. Etwas lebhaft und mit der innigsten Empfindung (6/8) (*Somewhat lively and with the most profound expression*) ALLEGRETTO, MA NON TROPPO
2. Lebhaft, Marschmässig (4/4) VIVACE ALLA MARCIA
3. Langsam und sehnsuchtsvoll (2/4) ADAGIO, MA NON TROPPO, CON AFFETTO
Zeitmass des ersten Stückes (6/8)
TEMPO DEL PRIMO PEZZO: tutto il Cembalo ma piano
Geschwinde, doch nicht zu sehr, und mit Entschlossenheit (2/4)
ALLEGRO

Composed in 1816, the sonata appeared in Vienna in 1817 under the title:

Sonate
pour le Piano-Forte für das Hammer-Klavier
(des Museums für Klavier-Musik. Erste Lieferung)

Beethoven dedicated this to Freiin Dorothea Ertmann who was his pupil and an excellent pianist. He held the lady in highest esteem and adoring her as a priestess of music, he called her "Dorothea-Cecilia." The work which opens the five "Last Sonatas" is unusual in many ways. It represents the type of the "Fantasy-sonata," that is to say it deviates from the accepted design in some respects. To be precise, it lacks a first movement of larger proportions, and there is also no extended slow movement. The opening *Allegretto* shows the sonata pattern in outline. Its most significant trait is the frequent syncopation which is manifest in all voices. The *Vivace alla Marcia* in F major, with a trio in B flat, stands for the *Scherzo*. In the trio there is a canonic passage for two voices which anticipates the contrapuntal style of the last movement. The short *Adagio* resembles the *Introduzione* to the Rondo of the *Waldstein* sonata; however, it does not lead immediately to the final *Allegro* but to a reminiscence of the opening phrase of the first movement. A *stringendo* and a trill chain effect the entry of the main theme of the extended Finale. Following exactly the sonata pattern, Beethoven introduces the fugal element into the working-out. The dynamic climax of the movement occurs in the transition to the recapitulation effected by broken chords of the dominant which, rising from Contra E to E''', traverse the space of six octaves. The recapitulation conforms to the exposition. The coda is devoid of dynamic contrasts and, keeping up the motion in sixteenth notes, it seems to fade away in misty *pianissimo* when suddenly a few *fortissimo* strokes bring about the conclusion.

JOSEPH BRAUNSTEIN

Also available:

BEETHOVEN

- Sonata Pathétique in C minor, Op. 13; Sonata in C sharp minor, Op. 27, No. 2, *Moonlight*; Sonata in F minor, Op. 57, *Appassionata* HSL-109
Sonata in E major, Op. 109; Sonata in A flat major, Op. 110; Sonata in C minor, Op. 111 HSL-110
Sonata in D minor, Op. 31, No. 2; Sonata in G minor, Op. 49, No. 1; Sonata in G major, Op. 49, No. 2; Sonata in C major, Op. 53, *Waldstein* HSL-144
Sonata in E major, Op. 14, No. 1; Sonata in G major, Op. 14, No. 2; Sonata in G major, Op. 31, No. 1; Sonata in F major, Op. 54 HSL-157
YVES NAT, Piano

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BEETHOVEN
SONATA IN E MINOR, OPUS 90

1. Allegro
2. Rondo

HSL
145
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22801

SIDE
1
(26 min.)



SONATA IN E FLAT MAJOR, OPUS 81a

1. Adagio; Allegro
2. Andante espressivo
Vivacissimamente

YVES NAT, Piano
Recorded in Paris
1954

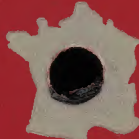
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HAYDN SOCIETY
LONG PLAYING MICROGROOVE

BEETHOVEN
SONATA IN G MAJOR, OPUS 79

- 1. Presto alla tedesca
- 2. Andante
- 3. Vivace



HSL
145
XTV
22802

SIDE
2

(24 min.)

SONATA IN A MAJOR, OPUS 101

- 1. Allegretto, ma non troppo
- 2. Vivace alla marcia
- 3. Adagio, ma non troppo, con affetto
Allegro

YVES NAT, Piano
Recorded in Paris
1954

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